

## N° 6. La Mort.

Le logis de maître Wilhelm, comme au prologue. Il fait jour = Les ouvriers ont terminé leur tâche, et chantent gaiement dans la chambre de fonte, tandis que le Maître, appuyé à la haute table dans la même attitude qu'au commencement du prologue, réfléchit profondément.

Allegro très rythmé. (♩. = 104.)

1 Petite Flûte.

2 Grandes Flûtes.

2 Hautbois.

1 Cor anglais.

3 Clarinettes en SI b.

Clarinette basse en SI b.

4 Bassons.  
*mf*

1<sup>er</sup> et 2<sup>e</sup> Cors chromatiques en FA.

3<sup>e</sup> et 4<sup>e</sup> Cors chromatiques en MI b.

2 Trompettes chromatiques en MI b.

2 Cornets à cylindres en LA.

3 Trombones et Tuba.

1 Saxhorn alto en MI b.

2 Saxhorn barytons en SI b.

1 Saxhorn basse en SI b.

3 Timbales en LA b - MI b - MI b.  
*f*

Cymbales.

Allegro très rythmé. (Le rideau s'ouvre.)

1<sup>ers</sup> Violons.

2<sup>es</sup> Violons.

Altos.

Wilhelm.

Chœur des ouvriers.  
Ténors.

Basses.

Violoncelles.  
*mf*

Contrebasses.  
*mf*

*marqué*  
*f marqué*  
*f* SOLI.  
*mf*

SOLO. *marqué*  
*f*

*mf*

Allegro très rythmé.

pte Fl.

Gdes Fl.

Hautb. I. II.

Clar. I. II.

Bass. I. II.

Fa

Cors. Mi

Tromp. Mi

Pist. La

Tromb.

3<sup>e</sup> Tromb.

Timb.

Cymb.

Viol.

Alt

Tén. Les ouvriers (tous) *f*

(Ch. A. B.) dans la coulisse mais A coups pesants bri - sons le mou - - le; Pre-nons en main le lourd marteau, Compa-gnons! oh-hei!

très-près de la scène.

Bas. (tous) *f*

A coups pesants bri - sons le mou - - le; Pre-nons en main le lourd marteau, Compa-gnons! oh-hei!

vcelles

C. B.

A

The musical score is arranged in a system of staves. The top section includes piano and violin parts with dynamic markings like *sfz* and *f*. The middle section features a woodwind and brass section with dynamic markings *f* and *ff*. The bottom section contains a vocal line with lyrics: "oh - hei! compa-gnons! oh - hei! compa-gnons! oh! oh!" and a bass line with dynamic markings *f* and *lourdement*. The letter 'A' appears at the beginning and end of the score.

The musical score is arranged in a system of staves. The top staves (1-10) are for woodwinds and strings, featuring complex rhythmic patterns and sixteenth-note passages. Dynamic markings include *ff* and *ff sempre*. The 11th staff is for the Tuba, with a *19 SOLO.* marking. The 12th and 13th staves are for the Trombones, with *ff* and *ff sempre* markings. The 14th and 15th staves are for the Trumpets, with *ff* and *ff sempre* markings. The 16th and 17th staves are for the vocalists, with the lyrics "- heil!". The bottom staves (18-20) are for the bass and double bass, with *ff* and *très marqué* markings. The score is in a key with two flats and a 3/4 time signature.

*mf*  
*f sempre*  
*f sempre*  
*mf*  
*sfz*  
*f*  
*p* *mf*  
*mf*  
*mf*

Que later - re se fend et croû - le, La cloche sort de son manteau, Compagnons! oh-hei! oh - hei! — compa-gnons!  
 Que later - re se fend et croû - le, La cloche sort de son manteau, Compagnons! oh-hei! oh - hei! — compa-

The image shows a page of musical notation, likely a score for a vocal and piano piece. It consists of multiple systems of staves. The top system includes a section marker 'B'. The bottom system includes a vocal line with lyrics: "oh - hei! compa - gnons! oh! oh!". Below the vocal line, there is another 'B' section marker. The score includes various musical notations such as notes, rests, and dynamic markings like 'sfz'.

19 Solo.

div. unis.

oh! oh! Oh! oh - - hei!

oh! oh! Oh! oh - - hei!



Clar. Bass. Fu Cors. Mi Tromp. Mi Tromb. Timb. Viol. Alt. Wilhelm. Basses.

**C** Récit.

1<sup>o</sup> SOLO. *dim.*

1<sup>o</sup> SOLO.

SOLO. *marqué* *dim.*

Baissez le *la<sup>b</sup>* au *sol<sup>b</sup>*

**C** Récit.

La Cloche a secou-

**C** Récit.

Fl. I. II. suivez **Allegro (come Im<sup>o</sup>)** *a 2. 3.* *f et très-marque* **D** *Andante molto moderato. (♩=63)*

Hautb. Clar. Bass. Fu Cors. Mi Tromb. Viol. Alt. w. C. B.

*p* *cresc. molto* *f* *1<sup>o</sup> SOLO.* *en Ré<sup>b</sup>* *SOLI.* *ff* *Andante molto moderato. (solemnement)* *L'Ouvre est fai - te!*

*mf* *più f* *cresc.* *ff* *dim.*

suivez **Allegro (come Im<sup>o</sup>)** **D** *Andante molto moderato.*

*ff* *dim.*

elles e son manteau de pous-siè - re.

suivez **Allegro (come Im<sup>o</sup>)** **D** *Andante molto moderato.*

J. 3483 H.



Un peu plus vite. (♩ = 76.)

FL. III. SOLI. très soutenu

Bass.

Cor. III. IV. Ré<sup>b</sup> *fp*

Tromb. *fp*

Viol. *p espr.*

1 1<sup>er</sup> Violon Solo

1 2<sup>d</sup> Violon Solo *p espr.*

1 Alto Solo

Il ferme le livre cabalistique.

Un peu plus vite.

Et ma vie en-

4 veilles SOLI.

1 C. basse SOLO

*p*

Un peu plus vite.

Fl. suivez Andante moderato. (♩ = 66.)

Hautb.

Cor angl.

Clar. I. II.

Clar. basse

Bass.

Cor. III. IV. Ré<sup>b</sup>

1 1<sup>er</sup> Viol. Solo

1 2<sup>d</sup> Viol. Solo

1 Alto Solo

suivez Andante moderato.

- tière, En cet-tenuit su - prême a passé sous mes yeux..... Jesensvenir la mort...

4 veilles Soli

1 C. B. Solo

suivez Andante moderato.

Fl. I.II. E SOLI. riten. Plus lent. (♩ = 60.)

Fl. III. *p soutenu*

Hautb. *p soutenu*

Cor angl. *più sfz*

Clar. I.II. *più sfz*

Clar. basse

Fa

Cors. en Ré<sup>b</sup> 4<sup>e</sup> SOLO. *sfz*

prenez les sourdines

Viol. prenez les sourdines

Alt. prenez les sourdines tous

1<sup>o</sup> SOLO. *sfz*

tous *mf*

tous *mf*

riten. Plus lent.

prenez les sourdines tous *espr.* Sans re-grets et jo-yeux, J'adresse au ciel ma dernière pri - è-re: O Dieu des Arts,

Basses. tous div. *dimin.* *mf*

*p pizz.* riten. Plus lent.

Clar. I. II. 1<sup>o</sup> SOLO. *p mais marqué*

Clar. basse *poco più f*

Bass. 1<sup>o</sup> SOLO. *p*

Cors. *sfz*

Tromb. SOLI. *pp*

Viol. *mf* ôtez les sourdines *p* *sfz*

Alt. *mf* ôtez les sourdines *p*

suivez F a tempo (♩ = 66.)

suivez F a tempo

père de la lumiè-re, En-tend, mes vœux! —

Basses. *mf* ôtez les sourdines *p*

suivez F a tempo

Hautb. I.II. poco rit. Andante maestoso. (♩ = 63.) 1<sup>o</sup> SOLO.

Clar. I.II. *mf* SOLI.

Bass. I.II. 1<sup>o</sup> SOLO. *mf*

Viol. *p*

Alt. *p*

V. poco rit. Andante maestoso.

Fais, ô grand Dieu, que mon â - me. ra - vi - e, Brisant son li - en - cor - po - rel,

Basses. *pizz.* *p*

poco rit. Andante maestoso.

F1. I.II.

Hautb. I.II.

Clar. I.II. *pp*

Bass. I.II. *pp*

*Fa*

Cors. *Mi* en *Mi* *sfz* SOLI.

Tromp. *sfz*

Tromb. SOLI.

Viol. *p* *cresc.* *sfz*

Alt. *p* *cresc.* *sfz*

Basses. *p* *arco* *cresc.* *sfz*

1<sup>o</sup> SOLO. *p*

1<sup>o</sup> SOLO. *p*

SOLI. *p*

3<sup>o</sup> SOLO. *p*

1<sup>o</sup> SOLO. *p* *pp*

SOLI. *p* *pp*

*G* *p*

Passe en mon œuvre et lui don-ne la vi - - e, Par un bai - ser sur-na-tu - rel!

*G* *p*

Fl. *très-soutenu*

Hautb. *très-soutenu*

Clar. *p* *soutenu* *soutenu* *p* *soutenu*

Bass. *pp* *soutenu*

Viol. *p* *soutenu*

Alt. *p* *soutenu*

w. Fais qu'enmabel-le cloche aux voix mysté-ri - eu - ses — Mon Ê - tre transpor - té, cé-lèbre en-

Basses. *p* *soutenu* *p soutenu*

Fl.

Hautb. *sost.* *dim.*

Clar. *sost.* *dim.*

Bass. *sost.* *dim.*

Fa

Cors. *p* *SOLI.*

Mi *p*

Viol. *sost.* *dim.* *p*

Alt. *sost.* *dim.* *p* *marqué*

w. - cor l'i-dé-a-le Beau - té Et s'esplen - deurs dé-li-ci - eu - ses! Fais,

Basses. *sost.* *dim.* *p*

*dim.* *p*

I

pte Fl.

Gdes Fl. I. II.

Hautb.

Cor angl.

Clar. I. II. III.

Clar. basse

Bass. I.

Bass. II.

Bass. III. IV.

Fa

Cors.

Mi

Tromp. Mi

Tromb.

Timb. Fa# Ré# Mi

Viol.

Alt.

w. Basses.

1<sup>o</sup> SOLO. *p*

1<sup>o</sup> SOLO. *p* *dim.* *pp*

*p* *espr.* *dim.* *pp*

*p* *dim.* *pp*

*p* *dim.* *pp*

*p* *dim.* *pp*

I (avec enthousiasme)

— en-fin, que l'Humani-té, Goûtant dans l'Art u-ne paix in-fi-ni-e, Chante à ja-mais la su-

*p* *dim.* *pp*

*p* *dim.* *pp*

*dim.* *pp*



K

This system contains the first six staves of the score. The top two staves are for the piano, featuring a complex rhythmic pattern with triplets and sixteenth notes. The third staff is for the violin, and the fourth for the cello. The fifth and sixth staves are for the first and second violins, with the first violin part marked *1<sup>o</sup> SOLO.* and *mf*.

This system contains the next four staves of the score. The first staff is for the violin, the second for the alto, and the third for the cellos. The fourth staff is for the cello/bass. The violin, alto, and cello parts are marked *espr.* and *cresc.* The cello/bass part is marked *cresc.*

K



This page of musical notation contains multiple staves for a piano concerto. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *cresc.* (crescendo), *sfz* (sforzando), and *dim.* (diminuendo). Some staves also feature *ed espr.* (ed esprimo) markings. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score includes a variety of rhythmic patterns, including triplets and sixteenth-note runs. The page is divided into two systems, with the first system containing 12 staves and the second system containing 12 staves. The notation is dense and detailed, typical of a professional musical score.

Pic Fl.  
 Gdes Fl. a 2.  
 Hautb. a 2.  
 Cor angl.  
 Clar. I.II.III. a 2.  
 Clar. bass.  
 Bass. I.II.  
 Bass. III.IV.  
 Fa  
 Cors. Mi  
 Tromp. Mi  
 Pist. La  
 Tromb.  
 1 Saxh. Alto. Mi b  
 2 Saxh. baryt. Si b  
 1 Saxh. basse. Si b  
 Timb.  
 Cymb.  
 Viol.  
 Alt.  
 Basses.

*cresc.* *molto* *ffz* *p*

Musical score for orchestra and strings, page 259. The score includes parts for Piccolo Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Saxophone, and Violin. The music features dynamic markings such as *cresc.*, *molto*, *ffz*, and *p*. The bottom section includes a double bass line with a complex rhythmic pattern.

